

Department of Music

2014-2015 Season

Fall 2014

Skip Wilkins Quintet
Saturday September 20, 8:00pm

Contemporary Music Ensemble
Monday November 10, 8:00pm

The Lafayette College Concert Band
Saturday November 15, 8:00pm

Chamber Orchestra
Sunday November 16, 3:00pm

Jazz Ensemble
Monday November 17, 8:00pm

Percussion Ensemble
Monday December 1, 8:00pm

Jazz Combos
Tuesday December 2, 8:00pm

Honors Recital
Friday December 5, 8:00pm

Concert Choir/Chamber Singers
Saturday December 6, 8:00pm

Marquis Consort
Sunday December 7, 8:00pm

Spring 2015

Kirk O’Riordan, Composer
Saturday February 7, 8:00pm

Charlton-Fisher Duo
Sunday February 8, 3:00pm

Contemporary Music Ensemble
Friday April 17, 8:00pm

Jazz Ensemble
Monday April 27, 8:00pm

Skip Wilkins Trio
Tuesday April 28, 8:00pm

Concert Choir/Chamber Singers
Saturday May 2, 8:00pm

Chamber Orchestra
Sunday May 3, 3:00pm

Percussion Ensemble
Monday May 4, 8:00pm

Jazz Combos
Tuesday May 5, 8:00pm

Honors Recital
Friday May 8, 8:00pm

The Lafayette College Concert Band
Saturday May 9, 8:00pm

Marquis Consort
Sunday May 10, 3:00pm



LCCCB

The Lafayette College Concert Band

Kirk O’Riordan, conductor
Sam Freiheiter, assistant conductor

Saturday, November 15, 2014
8:00 pm

Williams Center for the Arts

**Williams Center 123. No tickets required.

The Department of Music

The Department of Music at Lafayette College is committed to the study of music as an important element of a truly excellent liberal arts education. A primary goal is to offer students—regardless of their major field of study and whatever their career goals might be—the opportunity and means to experience music emotionally and intellectually. We address this goal by offering a wide variety of courses in the four principal areas of music—music history and literature, music theory and analysis, performance, and composition. These courses and performance activities provide our students with a solid foundation in these traditional areas of music study. We encourage students to pursue their individual musical interests and to explore and enjoy music in its infinite variety to whatever extent they are capable.

Many students develop their own course of study, and truly exceptional students are encouraged to participate in the development and implementation of the music program by assisting in classes, the electronic music lab, and ensembles. The world of professional music is extremely competitive today, but interesting and rewarding opportunities do exist for those with the motivation, talent, and preparation to succeed. While Lafayette is not a “professional music school” in the strictest sense of the term, students with a strong interest in music may choose the Bachelor of Arts degree in Music or elect a minor in music. Both curricula can lead to a career in music, and, when combined with other interests or majors, open up a wealth of music-related career opportunities, such as music journalism, arts management, recording engineering, arts medicine, or music therapy. Many former students have continued to realize their potential in graduate school, the performing world, and a host of rewarding careers involving music.

The Department of Music at Lafayette is dedicated to providing a wide variety of musical experiences for all interested students. We strongly encourage everyone to continue to build upon previous musical experiences and to develop new ones. We offer numerous opportunities to perform, to compose, to study music in an historical context, and to explore music technology. Interested singers and instrumentalists also have the opportunity to study privately with some of the finest artist-teachers anywhere, from beginning through advanced levels. The curriculum includes offerings in theory, performance, composition, history, literature, and criticism. In addition to the more traditional offerings, students can explore jazz styles, world music traditions (Africa, China, Japan, India, Indonesia), and electronic composition.

For more information, please visit our website: <http://music.lafayette.edu> or follow us on Twitter: @LafColMusic

Thank you for supporting music at Lafayette College!

As a courtesy to the performers and your fellow patrons, please silence all cell phones, pagers, watches, and other electronic devices before the performance begins.

Photography and recording of any kind are not permitted during the performance.

No food or drink is permitted in the theater.

Our Next Concert

Saturday, May 9, 2014

8:00 pm: Williams Center for the Arts

Leonard Bernstein: *Overture to Candide*

Percy Granger: *Shepard's Hey & Irish Tune from County Derry*
(Sam Freiheiter '15, conductor)

Eric Whitacre: *Sleep*

David Dzubay: *Ra!*

Kirk O'Riordan: *Iris* (World Premiere)

Thank You

Allison Quensen Blatt

Tim Frey

The Lafayette College Department of Music

Gloria Takacs

Program

Second Suite in F Major (1911)

Gustav Holst
(1854-1917)

- I. March
- II. Song Without Words: "I'll Love my Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

Elsa's Procession to the Cathedral (1850)

Richard Wagner
(1813-1883)
Trans. Lucien Caillet

Overture: *La Forza del Destino* (1937)

Giuseppe Verdi
(1806-1901)
Trans. Kirk O'Riordan

Intermission

Rest (2000, 2011)

Frank Ticheli
(1958-)

Old Churches (2002)

Michael Colgrass
(1932-)

Trittico (1963)

Vaclav Nehlybel
(1919-1996)

- I. Allegro maestoso
- II. Adagio
- III. Allegro marcato

Program Notes

Gustav Holst: *Second Suite in F Major*

Like the *First Suite* of 1909, the *Second Suite* had to wait more than ten years before it entered the repertoire: it did not receive a public performance until 1922 when the band of the Royal Military School of Music played it in Royal Albert Hall. Unlike its predecessor, the *Second Suite* is based entirely on material from folk songs and morris dances. The Finale, “Fantasia on the Dargason” is almost identical to the finale of the *St. Paul’s Suite* for string orchestra, which was composed in 1913.

--adapted from Colin Matthews

Richard Wagner: *Elsa’s Procession to the Cathedral*

Richard Wagner may well be one of music’s most polarizing figures. Putting aside his sometimes unsavory political activities for the moment, musicians and audiences continue to argue over the merits of Wagnerian aesthetics. During his lifetime, two factions arose: one, led by Wagner and Franz Liszt, pushed the limits of tonality, setting the stage for Gustav Mahler, and eventually Arnold Schoenberg. The other, exemplified by Brahms, the Italian opera composers, and eventually Debussy, were vocal about their disdain for such overt chromaticism. To a lesser extent, this argument continues today: fans of Wagner will still make pilgrimages to Bayreuth; non-fans will plead for him to give us just one cadence in a five-hour opera. One does not usually tread the middle ground with Wagner: one loves him or hates him.

Nearly everyone, however, respects him as a composer. The technical accomplishment (from a compositional point of view) that is *Das Ring der Nibelungen* is unmatched in the Western Art Music canon. An earlier opera, *Lohengrin* (composed in 1850, two years into the composing of *Das Ring*) gave us two enduring contributions: the famous Bridal Chorus (known affectionately as “Here Comes the Bride”) and *Elsa’s Procession*, a work (like the Prelude and Liebestod of *Tristan und Isolde*) that has found its way into the orchestral repertoire.

Elsa’s Procession is typical of the highly chromatic style in which Wagner composes. Chords evolve out of constantly moving chromatic lines. The chords seem to make sense together, but there is little release for the tension they create, until that tension is released all at once, in one grand, profound epiphany.

Trombone

Riley Smith
Phillip Kenney
Dominick Falco
T.J. Lutz

Euphonium

Peter Phelan

Tuba

Miles Young
Jason Devlin

Piano

Double Bass

Nicholas Limburg

Percussion

Michael Ryan, Principal
Alex Schaller, Associate Principal
Matthew Ackerman
John Gossick

Assistant Conductor

Sam Freiheiter

President

Bridget Rauch

The Lafayette College Concert Band

The Lafayette College Concert Band meets both semesters, affording woodwind, brass, and percussion players opportunities to perform a variety of wind band literature from traditional to contemporary. The Concert Band performs one or more concerts each semester. Students enroll for 1/4 academic credit. Participation in the Concert Band is open to any student, faculty or staff member. No audition is required for participation; however, a short audition for seating placement will be required each semester.

For more information, please contact Dr. O’Riordan, or visit the Department of Music and Concert Band websites.

<http://music.lafayette.edu>
<http://sites.lafayette.edu/concertband>

The Lafayette College Concert Band

Flute

Julia Campbell, Principal
Ingrid Rumbaugh, Associate Principal

Bridget Rauch

Rebecca Miller

Mary Higgins, Principal 2nd

Kaitlyn Koch

Samantha Berg

Benji Helbien

Christine Carpenter, Piccolo

Oboe

Allison Matthews, Principal

Ian Miller (English Horn)

Roberto Quinteros

Clarinet

Chelsea Cutino, Concert Master

Brittany Broderick

William DeBarba, Principal 2nd

Changyu Zhou

Alexander Gordon-Sandweiss,

Principal 3rd

Heather MacNeill

Judy Chen

Bass Clarinet

Matthew Plishka

Bassoon

Joe Cericola

Peri Chain

Saxophone

Michael Robinson, Alto, Principal

Michael Meshberg Alto/Soprano

Cassidy Madison, Alto

Victoria Mulligan, Tenor

Matt Katz, Tenor

Fletcher Horowitz, Baritone

Horn

Kimberly Goddard, Principal

Lucy McKnight

Walter Burkat

Trumpet

Sam Freiheiter, Principal

Ryan Dupuis

Hannah Goldstein

Kaitlin Brown, Principal 2nd

Matthew Morris

Giuseppe Verdi: Overture-*La Forza del Destino*

Verdi's *La Forza del Destino* was first given in St. Petersburg, Russia, in 1862. After some revision, it was given in Rome the following year. The mood of the Overture belies the tragic nature of the Opera: it is at times ominous, light-hearted to the point of whimsy, heroic, melancholy, and energetic. Like Tchaikovsky sixteen years later, Verdi uses the brass section to represent the force of destiny. This transcription retains much of Verdi's original scoring, as well as the original key, E Major.

Frank Ticheli: Rest

Created in 2010, Rest is a concert band adaptation of my work for SATB chorus, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor.

In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words.

However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

--Frank Ticheli

Bold: Graduating Senior

Michael Colgrass: Old Churches

Old Churches was commissioned by the American Composers Forum for a consortium of “younger” symphonic bands: the goal of the project was to create music that was interesting and challenging, but still approachable by ensembles whose players were less experienced on their instruments. That said, the piece does present several problems for ensembles of any level. Chief among these is the aleatoric notation employed by Colgrass. In several sections throughout the piece (heard first at the very beginning of the work), rhythms and pitches are very loosely controlled: Colgrass asks the players to improvise collectively, and therefore to be very careful about developing an appropriate texture.

Programmatically, the piece depicts the moments immediately preceding a solemn mass. The aleatoric moments represent activity...people milling about, speaking quietly to themselves and to each other, preparing for worship. These sections are interrupted by melodies derived from Gregorian chant. The music imagines rituals in ancient cathedrals and creates warm moments of deep reflection.

Vaclav Nehlybel: Trittico

Trittico was composed in 1963 for Dr. William D. Revelli who gave the first performance of the work in the spring of 1964 with the symphonic band of the University of Michigan.

The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic. The main theme of the first movement reappears at the culmination point of the third. The second movement is a strongly contrasting dramatic scene with turbulent recitatives and expressive woodwind solos punctuated by low brass and percussion. The dramatic character is underlined by the strong use of percussion which is extended by a second timpani player.

--Vaclav Nehlybel

The Conductor

Kirk O’Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. Performances of his music have been featured at festivals and conferences across the United States and Europe, including the Indiana State University, UNCG and Western Illinois University New Music Festivals, and national and regional conferences of the College Music Society and Society of Composers, Inc. His music has been recorded on the Ravello, ERM-Media, and EnF labels and performed by established and emerging artists such as Frederick Hemke, Jeffrey Lyman, duoARTia, AVIDduo, Orchestra Bruno Maderna, and academic ensembles at a variety of institutions across the country. Current Projects include a concerto for Bassoonist Saxton Rose, a set of 26 Preludes for pianist Holly Roadfeldt, a 34-minute work for Wind Ensemble, and a chamber opera on a libretto by author Lee Upton.

O’Riordan’s music has been referred to as “unapologetically beautiful” and is often praised for its uniquely “visual” qualities which depict a wide range of striking moods. His new compact disk, *Strange Flowers*, was released by Ravello Records in November of 2013 and praised by *Audiophile Audition* as “one of the most impressive and beautiful collections of chamber music I have heard in awhile.... This is all just so lovely and invokes exactly the emotions that good music should be able to induce in all of us.” Gramophone Magazine praised O’Riordan as “a deeply sensitive composer” for whom “imagery is a defining inspiration.”

Since 2009, O’Riordan has been a member of the faculty at Lafayette College (Easton, PA) where he teaches courses in music composition, theory, and serves as conductor of the Lafayette College Concert Band and Contemporary Music Ensemble. He holds degrees in composition, conducting, and saxophone performance from Arizona State University, Northwestern University, Indiana University, Bowling Green State University, and the University of Denver.

O’Riordan has studied composition with Rodney Rogers, Randall Shinn, Glenn Hackbarth, James De Mars, Burton Beerman, Donald M. Wilson, and Marilyn Shrude. His saxophone teachers include Frederick L. Hemke, Eugene Rousseau, and John Sampen.